

New Mexico

ARCHITECTURE



January/February

March/April

1990

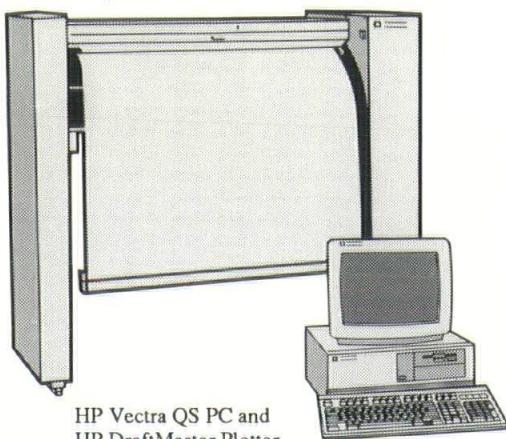
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The Santa Fe Imaging Center, designed by Holmes Sabatini Eeds Architects, is featured in this issue of *New Mexico Architecture*. The Center received a Citation Award in the *Modern Health Care Magazine/National AIA Committee on Architecture for Health Awards Program*. The awards jury, aware of the constraints of Santa Fe's architectural guidelines, stated that "it still conveys an image appropriate to its sophisticated medical technology." It was also recognized by *New Mexico Business Journal* as one of New Mexico's Best Buildings - 1989.

□ □ □ □

I must wonder why we, the "sap taxpayer," are called upon to bailout the Savings and Loan Industry? Would it not be better—and perhaps far less expensive—to pay off the depositors through the FSLIC, then auction off quickly at the best bid price all those properties on which those incompetent S & L Presidents and Board of Directors loaned money to buy and build—and subsequently go belly-up.

Admittedly I am biased. I owned a small number of shares in a New Mexico S.&L.. Obviously, but not necessarily intentionally, its management made bad loan judgments. It went into government receivership. As a stockholder, along I presume with many others, I received a nicely worded letter of apology and "explanation" from the previous and also continuing president.

Further, it stated that all stockholders were erased by a simple change of name! Under government receivership I, as well as many others, own sheets of paper worth nothing. But he, the president who guided the company into government hands remains as the salaried president! This is not to sound like sourgrapes. I held a very small amount of stock, which I received several years ago in partial payment for professional services rendered when the S & L was in younger and wiser days. But, rather as I listen to the news on T.V., I become appalled at the ever increasing amount of tax dollars that are projected to accomplish the "bailout" of what now appears to me to be a dead or dying industry; an industry that most likely should not be resuscitated.

JPC

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(Cover—Santa Fe Imaging Center, Santa Fe, New Mexico—Holmes Sabatini Eeds, Architects—©douglas kahn, Photographer)

Financial contributions for this issue of NMA came from Dean Krueger & Associates and BPLW Architects & Engineers. The continuing support of these firms is greatly appreciated. Color separations were provided by Holmes Sabatini Eeds, Architects.

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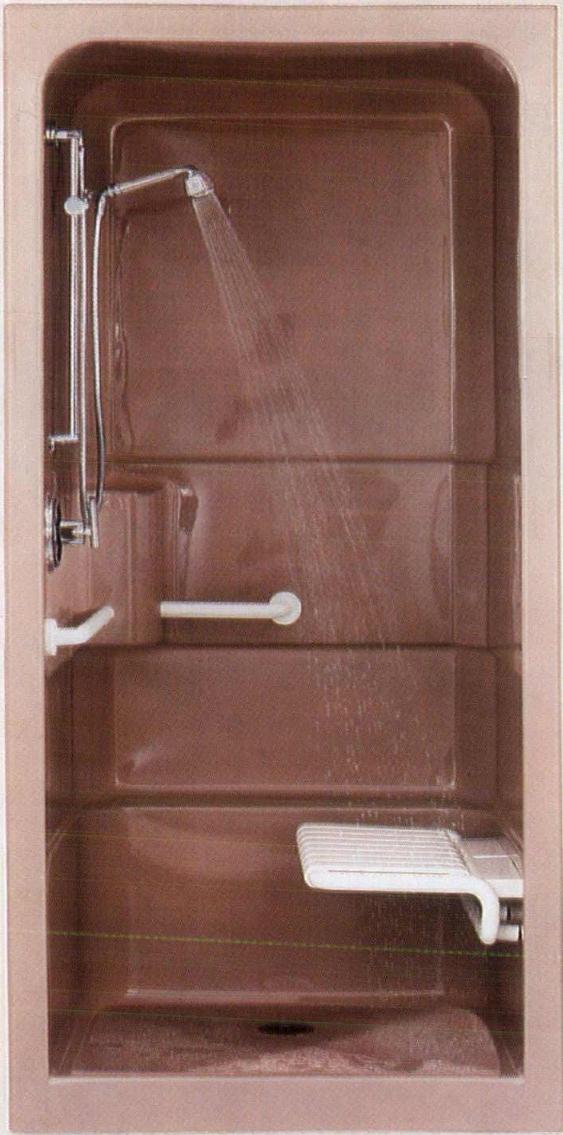
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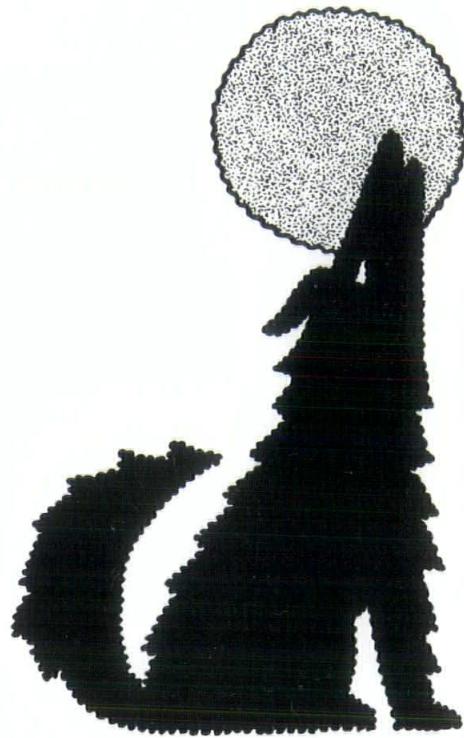
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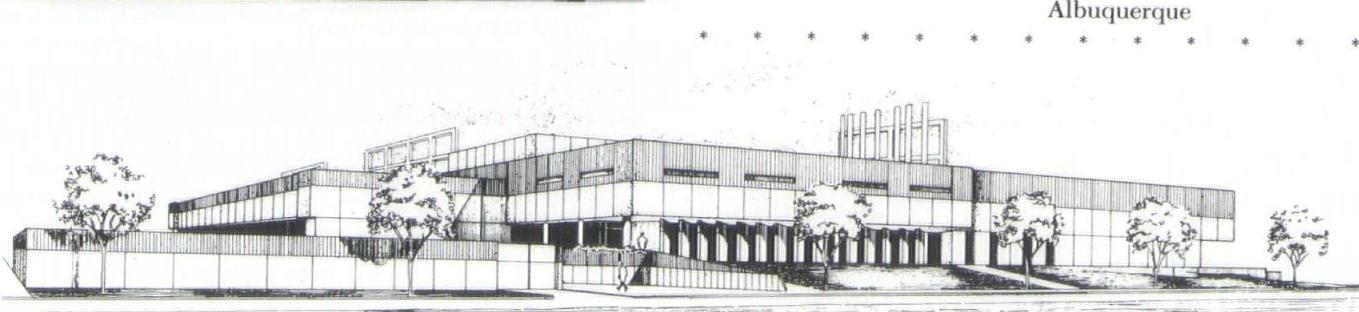
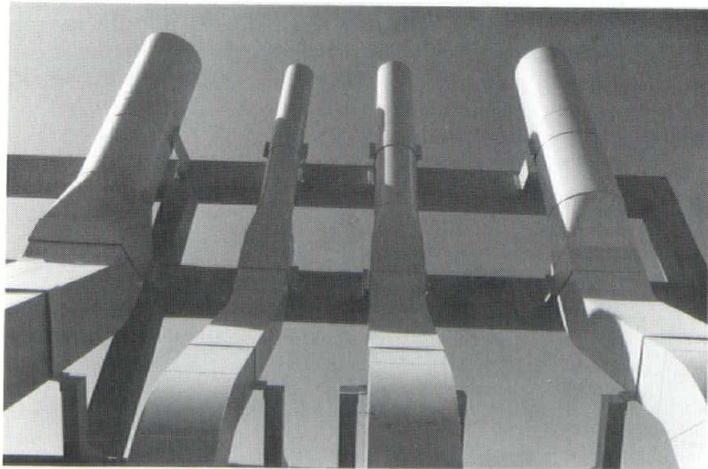
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Irene Von Horvath, Santa Fe Citizen of the Month

Irene Von Horvath, AIA, was named Santa Fe's Citizen of the Month for December. Von Horvath, 71, donated land near St. John's College to the Forest Trust and the Nature Conservancy for trails and open space. Mayor Sam Pick praised the architect and artist as "a citizen that keeps a low profile but gets a great deal done in our community." Von Horvath was born in Vladivostok, Siberia, and lived in China for nine years. She worked in Pittsburgh and New York and was architect for the New Mexico Department of Public Health from 1955 to 1975, designing hospitals and other public buildings. Von Horvath and author Oliver La Farge helped draft Santa Fe's Historic Design Ordinance. She served on the City Planning Commission from 1956 to 1966.

Clean Air Calliope

Looking somewhat like a steam-powered musical instrument from the past, the stacks at Sandia National Laboratories' new Process Development Laboratory (PDL) in Albuquerque, New Mexico are the final link in a complex of air handling systems used to serve 10,000-cubic feet of laminar flow clean rooms. Some of the clean rooms provide air containing no more than 1,000 airborne particles of 0.5 micron or larger per cubic foot. The rooms are used for fabrication of electrical circuits and other electro-mechanical devices to meet lab needs. The 91,000 square-foot building, now being occupied in phases, will be home to 200 employees. Architects for the project were Dean/Hunt/Krueger and Associates of Albuquerque. (Sandia National Laboratories, Photo by Randy Montoya.)



Excellence in Concrete Structures A Design Award to Airport Parking Structure



The Concrete Reinforcing Steel Institute (CRSI) has selected the Albuquerque International Airport Parking Structure as one of the 1990 CRSI Design Award X winners. Five projects located throughout the nation were selected to receive this prestigious award.

The Albuquerque International Airport Parking Structure provides parking on four levels for 3400 cars with easy access to the airport terminal through a direct tunnel connection. Two levels of the garage were planned and built below grade in order to preserve views from adjacent buildings.

This tenth biennial Design Awards competition honors structures built of cast-in-place reinforced concrete. Judges for the contest are a panel of nationally recognized experts in the fields of Architecture and Engineering. The awards program is monitored and endorsed by the American Institute of Architects. Criteria for judging includes: architectural aesthetics, engineering achievement, functional excellence and economy. Other considerations include the efficiency in use of materials and the structure's relationship to the environment.

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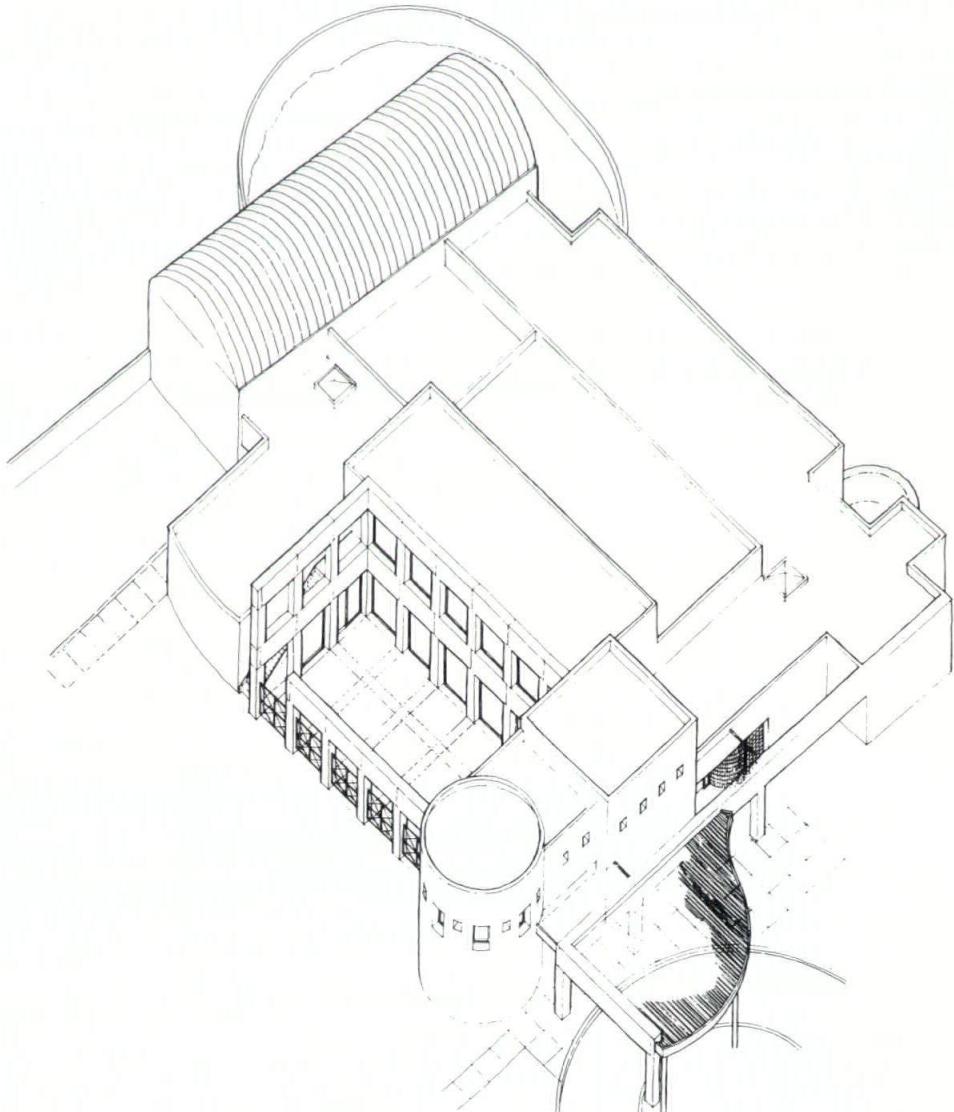
Santa Fe Imaging Center

Santa Fe, New Mexico

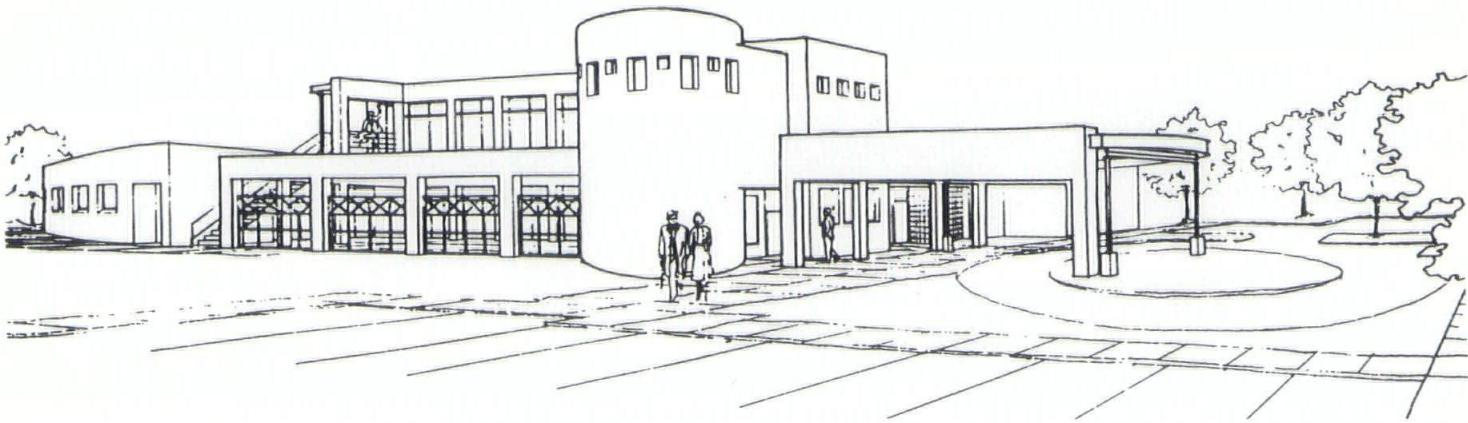
This 15,000 SF, two story building contains state-of-the-art diagnostic imaging equipment, including a 1.5 tesla magnetic resonance imaging machine (MRI), computerized tomography (CT) scanner, X-ray, ultrasound, and mammography. The ground floor houses reception/waiting, the business office, staff areas, and support spaces for each imaging suite. The upper floor provides meeting rooms and offices for community use and professional continuing education. A 4,000 SF addition is master planned on the site for a possible future outpatient laboratory service.

The MRI was sited to prevent interference to the machine from outside vehicular traffic and electric motors (mechanical and electrical equipment). The MRI location was also dictated by the need to restrict access of personnel from the potentially hazardous area determined by the "5 gauss line" of the magnetic field. A covered drop-off is provided at the main entrance. There is a separate entrance and waiting area which provides additional privacy for mammography patients. The reception area is configured to allow for supervision of both entrances by the receptionist. Staff areas and the main waiting room are located adjacent to an exterior courtyard to maximize natural light and enhance views to the exterior.

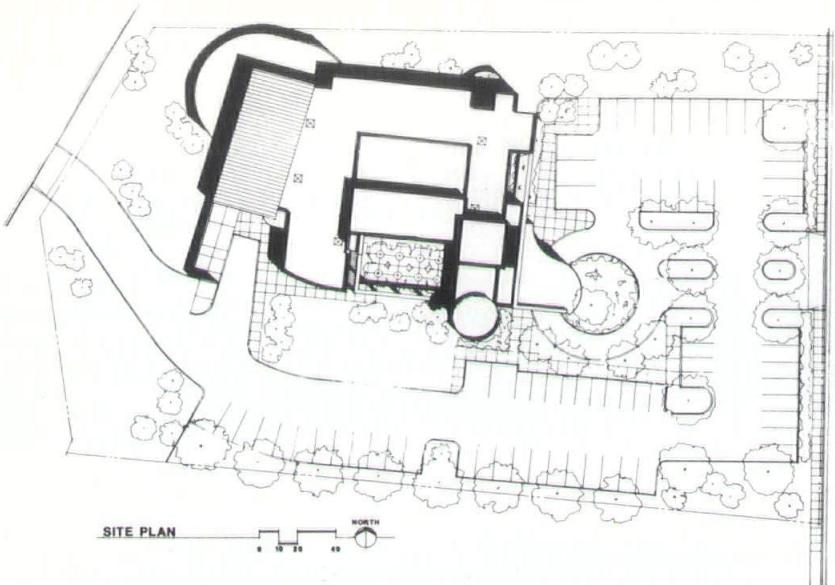
The traditional adobe architecture of New Mexico has defined what has come to be known as the "Santa Fe Style." It includes both the flat roofed pueblo style buildings and the pitched metal roofs found in northern New Mexico, as well as the 19th century interpretation of Greek Revival known as Territorial. The City of Santa Fe has strict architectural controls and historic guidelines based on these styles, with specific recommendations in



Holmes Sabatini Eeds—Architects







regards to color, scale, and massing of buildings. The Imaging Center provides a successful, fresh interpretation of these traditional stylistic parameters. The building communicates an image appropriate to its time and place, and the sophisticated medical technology it contains.

The Santa Fe Imaging Center received a Citation Award in the fourth annual *Modern Healthcare* magazine award held in cooperation with the Committee on Architecture for Health of the American Institute of Architects.

A distinguished jury of architects and hospital administrators gave two Honor Awards, (an expansion of a university teaching hospital in Atlanta and a new retirement community in Mississippi) three Citation Awards and three Honorable Mentions.

The awards program recognizes excellence in the design and planning of new and remodeled healthcare facilities, including hospitals, long-term care facilities, medical office buildings and outpatient treatment centers.

Nine judges, including architects and hospital administrators, met in Chicago late last summer to review the 207 projects submitted. "I was impressed by the creative reuse of space in the acute-care facilities we looked at," Mr. Hamill, a member of the jury, said. "People are clearly retooling to adjust to shifts in the market."

Other judges commented on the importance of paying attention to the needs of the client and the site, and resisting the desire to follow stylistic trends.

"Good designs and [good] quality environments are not a matter of style," Mr. Bruton, another member of the jury, commented. "We saw a lot of projects where a veneer of 'fashionable' detailing was overlaid on a standard design without any depth of thought. The winners, in contrast, were based on a notion of creating a special place. It was encouraging to see a diversity of [fine] quality buildings and environments that were appropriate to their location."

About the Imaging Center, jury member, Ralph Johnson, an architect with Perkins and Will, Chicago, described the project "as a close fit between exterior form and internal function; [an] inventive use of a regional vernacular and a playful manipulation of interior space to alleviate patient apprehension."

Continued on page 13



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Project Architect: Holmes Sabatini
Eeds Architects, Albuquerque

Consultants: Coupland Moran
Engineering, Albuquerque
(mechanical/electrical); Krause
Engineering, Santa Fe (structural);
Richard Ansaldi/Jim Keller joint venture,
Santa Fe (interiors); Radiologic
Planning Consultants, Westlake
Village, CA (radiological planning).

Landscape Architect: Campbell
Okuma Perkins Associates, Inc., Albuquerque

Photographer: douglas kahn, Santa Fe

General Contractor: Davis and
Associates, Santa Fe

Completion Date: December 1988

Size: 14,160 square feet.

Cost per square foot: \$136.

Construction Cost: \$1,587,000

Client and Owner:

Santa Fe Imaging Center, Inc.



Photographing to Win

or, why Uncle Harry's snapshots won't do the job
by Bob Brazell

The product of your creative efforts, your building, may not be easy to show to interested parties - prospective clients, associates, publishers and competition judges. A superior photograph, then, is essential to the final viewing process.

Photographs of your projects can become important tools for you. By simply displaying them in your office, you show prospective clients that you are accomplished and proud of your work. They may be inspired to join your gallery with their project. And, of course, brochures and other promotional materials are only worth doing with top-notch photography.

Publications are also looking for great photographs to enhance their image. By keeping your photos in circulation and available to various magazines, you increase your potential for exposure.

Design competitions may be the most important function of an outstanding photograph. The judges are unlikely to see your building in person and will rely on what is represented in your photographs. Also, design competitions are frequently run by magazines. They publish the winners, and the best looking photographs will have an obvious edge.

The photographic step, which is the final one in the whole project, should be done with the care given to any other part of the work. It may be too important an assignment for someone in the office, or your Uncle Harry, who takes pretty good wildflower shots.

What does it take to get great photographs?

Good question! First, the right equipment. It is essential to use a large format view camera (versus a 35mm camera), coupled with professional light meters and an array of artificial lights. These cameras are the types that have the lens in front connected to the film in back by a bellows, and are focused by sticking your head under a black shroud at the rear of the device.

The independent lens standard and film back allow for adjustments in either of the two planes to correct for converging lines or highlight the special angles and details that are part of your design concept. And, the larger image area of the film, 4"x5", makes for sharpness, definition and better color, no matter what size you enlarge to.

If you gave Uncle Harry a large format camera, would he take award winning photographs for you? Maybe, if he could compose the dim, upside down and reversed image that is presented to him under the black shroud. But, he would do better if he had the extensive education in all of the techniques of photography - color temperature, exposure reciprocity, ambient versus artificial light, latent image enhancement, and on and on.

And then, after he learned all the technical rules, he would need the experience to know when to break them. So, what we are talking about, you may have guessed, is putting your photographic needs in the hands of a professional. The future of your business may be riding on it.

How do you know the photographer can do the job?

Keep those good questions coming. First, ask him about his equipment. Does he use a medium or large format camera? Does he have artificial lighting equipment? Was he educated at a recognized school? Has he been published? What is his experience? Taking baby pictures or graduation photos, no matter what the quality, is not the same as architectural photography.

All of this comes together when you look at the photographer's "book," which he should be proud to show you. Great architectural photography will stand out. If you're not sure, take a look at *Progressive Architecture*, *Architectural Digest* or other top publications; those are usually the best of architectural photographs.

What's next?

Ask the photographer what the procedure will be after you agree to do the shoot. If he says, "give me the address of the project and I'll have your pictures in a few weeks," you may want to shop around a little more.

A professional will conference with you to briefly discuss what you consider to be the important features of the project, what you want to show. He may then do an on-site conference or, if you're busy (and who isn't) he will take preliminary views "shots" with a 35mm, if you desire.

The photographer will have to develop a good relationship with any tenants of the building to get their cooperation in turning on/off lights, hosing down the sidewalk, moving cars or signs, etc. This is important, and you or your assistants may be called upon to initiate this contact.

Then, he may have to wait for ideal natural conditions of weather, sunrise, sunset, shadows or other phenomena that will reflect on the quality of the finished pictures.

It's easy after that, right?

If you've gotten to this point, you may think the photographer is going to walk in there, knock off a few shots and charge you thousands of dollars for it, right? Why not let Uncle Harry try it? Here's why.

If supplemental lighting is needed, as many as a dozen different units (or more) may be set up, and each one carefully metered for different parts of the scene and balanced against the natural light.

Although the finished photograph will be taken with a large format camera, the photographer may look through a 35mm camera with comparable optics and coverage to get a more natural and realistic look at the scene. The upright view that you are familiar with in a 35mm camera helps fix the scene in the photographer's mind for later composition under the black shroud.

Total control

As mentioned before, the large format camera consists of a sheet film holder on the back and lens standard on the front. These are capable of an infinite number of independent changes in position and angle, which affect and control the film image in terms of perspective, focus and composition.

When the photographer sees the image under the focusing cloth, he is looking at the scene on a large piece of ground glass, which focuses the image upside down, reversed and rather dark, even with the lens wide open. While under the shroud he will move both parts of the camera to obtain the desired view. This is a time consuming process, but one that gives far more control over the final image than the 35mm single lens reflex camera.

Pushing the button

OK, the composition is perfect, time to take the picture. Push the button, right? Not quite. There are seven steps involved in actually "taking" the picture: (1) close the shutter, set and cock it

Continued on page 16 

Book Review

Carl D. Sheppard, Creator of the Santa Fe Style: Isaac Hamilton Rapp, Architect, Albuquerque: University of New Mexico Press, 1988, 140 pages, 113 illustrations. \$22.50 (cloth). \$12.50 (paper).

Since the passage in 1957 of a city ordinance requiring buildings in Santa Fe to conform to the "Santa Fe Style," the city has taken on the appearance of the Pueblo Revival. The Santa Fe style was largely developed by architect Isaac Hamilton Rapp in the 10 years prior to his leaving Santa Fe in 1920. Most of Rapp's work was executed between 1890 and 1910 in the various styles popular in the United States at that time—not in the Santa Fe style. So complete has been Santa Fe's transformation that, ironically, the majority of Rapp's Santa Fe work has been totally obscured or demolished to conform with the ordinance requirements. As Carl Sheppard observes: "The changes of taste and the virulence of the application of aesthetic uniformity have obliterated the early work of the architect who created the style that destroyed his reputation" (p. 7).

Sheppard's text is noteworthy as a definition and detailed survey of this 20th-century style. Of particular significance is the discussion of the many persons, not only Rapp, responsible for the development and promotion of the style. The book is organized into five major chapters. "Biography of the Architect" contains information on Rapp's family and is particularly informative in distinguishing the work of I. H. Rapp from that of his four brothers who were also architects. Documentation on the parallel activities of other firms such as Trost and Trost of El Paso, Texas, and C. W. Bulger, once a partner of Rapp, is helpful in defining the significance of his own career. Information about the development of Rapp's early career is sketchy. He was educated at the University of Illinois, then spent a few years working for his father, also an architect. Areas of the Southwest where Rapp accomplished most of his important work are chronologically presented. Rapp's work was located primarily in Trinidad, Colorado, Las Vegas, New Mexico, and

Santa Fe. A separate chapter is devoted to his work in each of these locations, with an annotated list of his work in each. This information is most useful in analyzing Rapp's traditional stylistic approach as it developed. Materials, details, and building features are all covered thoroughly. Rapp's designs indicate that the majority of his work as a traditional architect was solidly grounded in the Richardsonian Romanesque, Gothic Revival, Queen Anne, and Georgian styles.

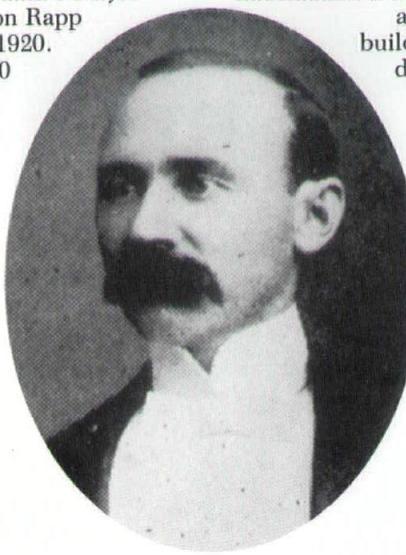
The years 1904 and 1908 stand out as significant for his reputation as creator of the Santa Fe style. The 1904 New Mexico Building for the Louisiana Purchase Centennial Exposition, although in the California Mission Revival style, marked a distinct progression to a specifically regional approach.

The 1908 Colorado Supply Company Warehouse was Rapp's first major attempt at using a Hispanic-New Mexican prototype as the basis for a design. A chapter devoted to the "Santa Fe Style" provides an overview of the political, social, and financial influences on the development of the style. *Creator of the Santa Fe Style* is profusely illustrated with black and white photographs and drawings of Rapp's buildings in addition to those of contemporary architects of the American

Southwest. The publication of letters relating to Rapp's firm and a photographic summary of his work not specifically covered in the text provide valuable additional reference material. Anyone interested in the regional styles of the Southwest should find this book informative.

Reviewed by Jim Caulfield, a former resident of New Mexico now residing in Harrisburg, Pennsylvania.

(Reprinted by permission of the *Journal of the Society of Architectural Historians* — from the September, 1989 issue.)



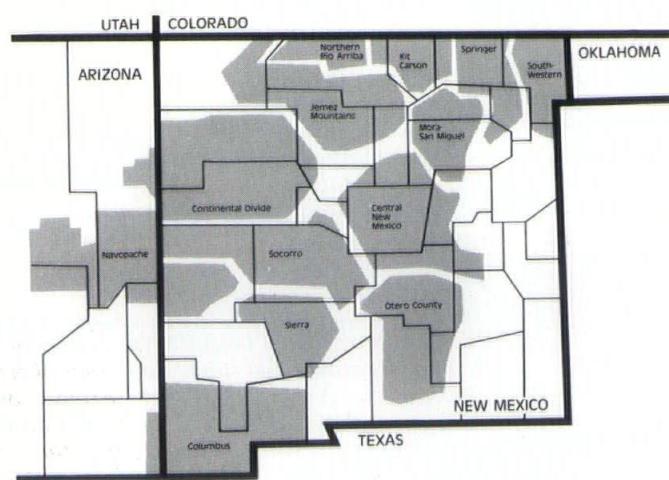
Isaac Hamilton Rapp, Illustrated Las Vegas, special edition of the Daily Optic, 1903. Courtesy of Museum of New Mexico #122883.

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*Interior of the Ciao Restaurant on Tramway Boulevard in Albuquerque.
Photograph by Bob Brazzell.*

(2) stop down the lens aperture to the correct setting determined by metering (3) insert film holder in front of ground glass (4) remove dark slide, which protects film (5) make exposure using cable release (6) return dark slide (7) remove film holder.

Each film holder has two sheets of film, one on each side. If you were taking ten shots you would have to prepare five film holders in advance of coming to the site. For every view the photographer shoots, he must go through the entire process from setting up the lights to removing the film holder exactly in order. Easy, huh?

Into the darkroom

But that's only half the job. A professional photographer will go into the darkroom and use processing and printing techniques to enhance the latent image. He can lighten or darken specific areas of the scene, adjust the color balance and crop for best composition.

And then comes the print presentation. Special treatment at this point can include surface finishing and texturing, which is matched to the use you will be making of the print. The photographer can also mat and frame your prints.

Thanks anyway Uncle Harry

So, you can see that taking excellent quality photographs of your projects is too important to treat casually. If you are going to have pictures taken you may as well have the best you can get. That way, you have a product that will serve your needs by representing your craft at its very best.

Maybe Uncle Harry can do the job, but would you let him do *your* job, the designing? Probably not. Same difference, as they say.

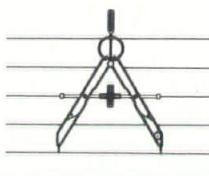
Winning

The finished product is a blend of two individual talents — yours and the photographer's. Your talent and individuality is present in the design features that are captured on film. The photographer's talent and individuality is apparent in the presentation of that image. Together you are producing a product for use in your promotions, design competitions, and publications. Together you are "photographing to win." BB

Bob Brazzell is a professional architectural photographer and staunch supporter of New Mexico Architecture magazine. Bob operates out of Crested Butte, Colorado. His contributions to NMA include those excellent color photographs of "Villa Philmonte" in the Sept./Oct. 1989 issue of NMA.

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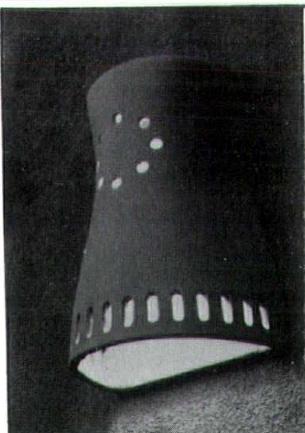


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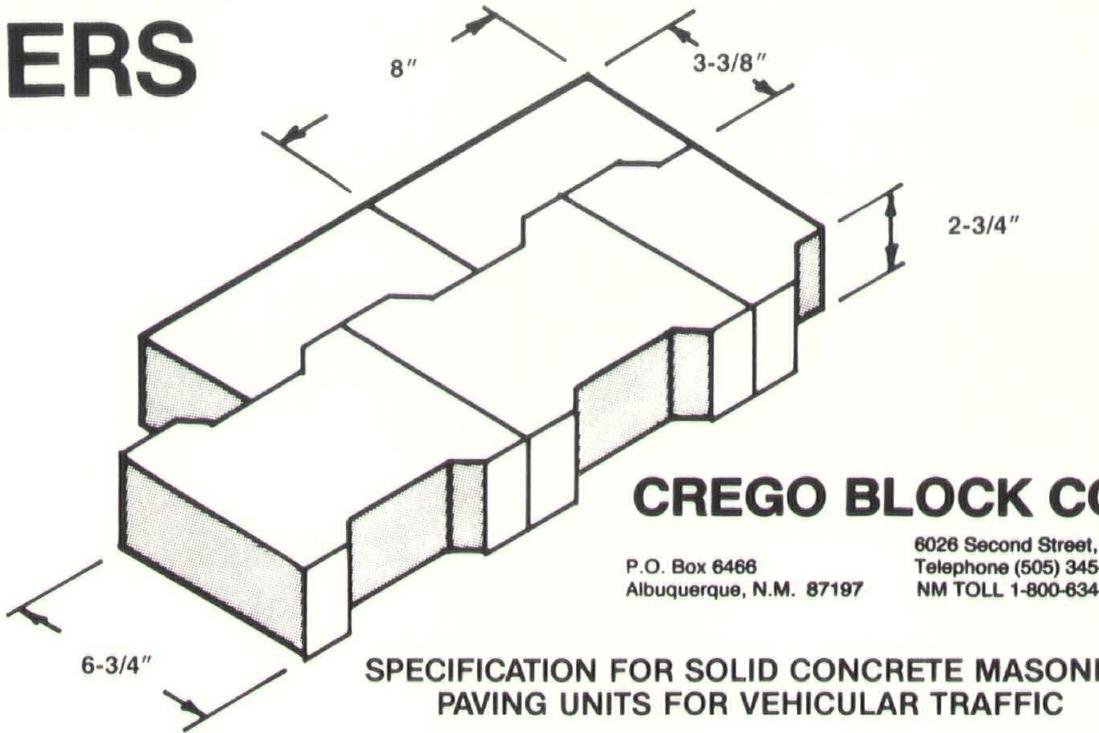
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A satisfactory foundation is an essential prerequisite for the durability of the surface. Unfortunately, there are no specific guidelines because different ground and drainage conditions have to be considered in each instance.

1. Unsuitable sub-grade material should be removed and the area compacted.
2. The excavated area should then be backfilled, See Table 1.
3. Place two inches of sand over the sub-grade. Screeed until uniformly conforming to grade. Sand should be sharp concrete sand.
4. Place the pavers in the pattern desired as close together as possible such that the spaces of the joints not exceed 1/8".
5. Tamp down and level the pavers with hand tamper or mechanical vibrator until pavers are uniformly level.
6. Fill all voids in the paver joints by sweeping in dry sharp sand.

If necessary, cutting of pavers should be done with a block splitter or a concrete saw to obtain true, even, and undamaged edges.

TABLE 1. Recommended Sub Base Thickness

Application	Thickness of Sub-Base, Inches	
	Well-Drained Dry Areas	Low Wet Areas
LIGHT DUTY: Residential: Driveways Patios Pool Decks Walkways Parking Bicycle Path	0 to 3 inches	4 to 8 inches
MEDIUM DUTY: Sidewalks Shopping Malls Residential Streets Public Parking Bus Stops Service Roads Parking Lots	4 to 6 inches	10 inches
HEAVY DUTY: City Streets Intersections Gas Stations Loading Docks Loading Ramps Industrial Floors Stables	8 inches	12 inches

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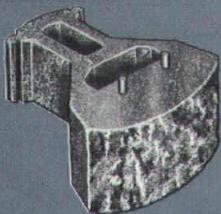
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